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# SYMPHONY CONCERT

## SCOTT'S MUSIC IN UNFAMILIAR VOICE

His Two Passacaghas for Orchestra Works of Imagination and Power—The Faded Wagner of "A Faust Overture"—The Fresh Dvorak of a Refarrected Symphony—Mme. Lashanska, Cool and Crystalline Singer

**TRANSCRIPT** — Jan. 29, 1921  
**A** TRANQUIL Symphony Concert ran agreeable course at Symphony Hall yesterday afternoon, and naught disturbed peace and pleasure unless it was the two Passacaghas of Cyril Scott. Prolific in songs, piano-pieces and the "smaller forms" generally, he has written relatively little for orchestra in his riper years—a Concerto for Piano, a setting of Keats's ballad, "La Belle Dame sans Merci," possibly the music-drama with which gossip credits him, and the two troublesome Passacaghas. These and the Piano-Concerto he brought with him on his present visit to the United States. The Concerto requires the presence of the composer "at the piano"; the powers at Symphony Hall preferred that he should occupy the "guest-seats" and as "the author of their being," acknowledge the applause the persistent Passacaghas won. Not only did the audience hear the composer's music; it also looked upon him; and a pleasure of the lecture-room became a pleasure of the concert-hall.

In more senses than one, persistent is the word for the two pieces. True modernist, Mr. Scott respects the chosen form. That is to say, he preserves "the subject" of each Passacaglia as faithfully as though he were writing in the eighteenth, instead of the twentieth century. An Irish folk-piece—a sombre, moaning "Famine Song"—underlies the first; another folk-tune, "The Poor Irish Boy," that the composer sets beating to lively dance-rhythm, is source of the second. In neither does the ear ever lose clew to these basic measures. Indeed, Mr. Scott drives home the dancing-tune by every rhythmic, harmonic, instrumental device within his power. They are well chosen "subjects"; the lament of "The Famine Song" pierces the ear, haunts the memory; the dance is so gay a tune and so adaptable to "development" that only by inadvertence could Mr. Grainger have overlooked it. The variation of these persistent "subjects" that the making of a Passacaglia prescribes is another thing. Rather, as Mr. Scott writes, it is ingenious and often imaginative manipulation. He leads fragments of his Irish tunes less from key to key than through quickly passing tonalities. He diversifies and contrasts the harmonic and instrumental dress, the rhythmic accent; he impregnates measure after measure with his own fervent moods. Time and again he flickers into vivid harmonic experiment, sometimes easy to catch in the concert-hall, sometimes more graphic on the paper of the score. As often keen play of timbres flashes out of a multitudinous orchestra, lacking only a first shawm and a second sackbut.

At every turn Mr. Scott compasses variety of voice; nowhere does the fabric of the Passacaghas sag or dim; while over both, hiding the processes beneath, is deep, clear glow of creation from the heart as well as the mind, by imagination as well as by reflection. The first Passacaglia rises from dark reiteration, through variation as in individual lament, to a massed and sombre splendor of mourning that endures but is not resigned. The second Passacaglia is apotheosis of the folk-dance, decked with the trappings, glided with the lights and shadows, spurred by the devices of a more sophisticated music; while, throughout with higher and higher beat, rhythm dances tireless. The celestian tinkles, forlornly upon an Irish green; the tripping folk—and chords that are as acid in reproachable ears. Not the least of the work of the moderns and the ultra-moderns is to clothe old forms with new imagery and vigors. Well does Mr. Scott do it in these two Passacaghas, and for the second is akin to the original dance whence the form sprang than twenty similar exercises written in studious, orthodox "effects." From his piano-pieces—the Sonata aside; from his songs, it is easy to label Mr. Scott a composer with fancy and felicity. In these Passacaghas, as in the Sonata and the Quintet for strings, he is a composer of imagination and power.

For gentler spice to the afternoon, two older pieces contrastingly belied anticipation. Not often in these days does Wagner's "Faust Overture" return to the concert-hall. When it does most of us with its music-dramas at the back of our heads, expect much of it—more than it can yield in these present years of musical grace, more, perhaps, than it yielded when even it was "New: First Time." The truth is that it sounded yesterday as a faded, antiquated romantic music, hear the dark, some beginning—Faust self-tortured, groping, characterized in tones by a Wagner that in those early forties lagged in such things as behind Liszt and Berlioz. Listen!

Graciously, attended by songful horns and half-sister to simple Senta of "The Flying Dutchman." Observe the Baphug, as were, of the subsequent Wagnerian idiom—"chromatic sighs" and the like. Watch the tentative Wagner, feeling his way to the Mephistophelian mockeries with which Liszt made a division of his "Faust Symphony" coruscate as with blue flame.

No doubt, the composer of "Tristan" and "The Ring" that was to be, but exceedingly thin-voiced. No doubt the approved romantic formulas for such subject-matter in tones—but how far from the graphic energies of Berlioz, the keen strokes of Liszt. No doubt skilful manipulation of a formal overture to delineative ends; but somehow the Weber of "Oberon," "Furiant" and "Freischütz" keeps the process fresh and glowing; while just strews "Eine Faust-Overture." The unquenchable Wagnerians averred that Mr. Monteux was at fault; that he did not animate and glamor the overture as he did the Fantastic Symphony of Berlioz a year ago, as Dr. Muck used to do with the lesser tone-poems of Liszt. They had reason, as the French say; but what of a Wagner that cannot keep his feet in merely dutiful performance?

On the other hand a proud afternoon for poor old Dvorak, the despised and forsaken of every truly modern repertory, a happy afternoon, for all within ear-shot of his Symphony in D minor, timely resurrected by Mr. Monteux. It has not been wrung out to the last thin drop, like that sop of conductors to audiences, the Symphony, "From the New World." No more does it depend upon rather patchy sonorities like the overtures—"Huslička," "Carnival," "Othello"—to be heard in occasional revival. In fact, this Second Symphony is no more than Dvorak "warbling his native wood-notes wild"—or rather mild—in his prime therewith and pleasant to hear in the process. Once he is clear of a "scho-early" and so for him rather labored beginning of the slow movement, the melody charms in outline, substance, progress and the color the wind-choir lends to it—a wistful, simple hearted, yet by no means unordered music. By instinct, maybe, Dvorak sang, but he contrived also to be adept in the singing. Bright are the contrasting rhythms of the Scherzo. He has caught them glinting from the folk. Spontaneously, gayly he writes. There is plentiful symphonic flourish in the Finale and it does nowadays sound empty. There are also measures still warm with the strangeness and the glow that is romantic illusion. Not for nothing was Dvorak a Czech who could dream as well write music. Agreed that in the first movement he is no more than following the formulas

sonorously; but even there the instinct for the finely set harmony, the warm tint in the instrumental voices will out. Of course Dvorak was natural rather than sophisticated composer. Therein is his distinction; thereby his more spontaneous and innocent music, like this Symphony in D minor, keeps vitality, gives pleasure after forty years. It was not until he took thought of the world and wrote "New World" symphonies that he labored and was dull. Yesterday, too, the woodwind choir of our orchestra would have rejoiced him.

Between whiles and for the first time in Boston, Mme. Hilda Lashanska sang—a chastely longing air of Pamela from Mozart's opera, "The Magic Flute"; the sensuous and rhapsodic soliloquy of Louise from Charpentier's like-named music-drama. She is of cool and comely presence—a Calatea, so to say, of the concert-hall. She possesses a cool, clear soprano voice, smooth, rounded, crystalline. As the polished, transparent, glassy sphere in which the "gazer" is about to read the future, holds the eye, so do Mme. Lashanska's tones engage the ear. She sings with a cool and studious skill—the note well shaped, the phrase well moulded, the period well curved and cumulated. Careful is she in the mating of text and tone, of voice with orchestra. She takes mental note of the mood, the sentiment of the music and would discreetly convey it.

Of such resource and mettle, Mme. Lashanska sang Mozart's air so that the dulcetest hearer perceived the flowing beauty of line, the charm of phrase unfolding into phrase, the serene and limpid course of the

music, the gentle pat mirrored The loveliness, there mirrored nowdays of Mozart her tones, A crystal music and for manifold Mozart least one singer of the young Mme. Sembrich has transmitted a Mozartean technique and poise. The rhapsody from "Louise" far different of matter, manner, mood. The crystal of the singer's tones faithfully mirrored Charpentier's pages; but no of sensuous warmth, no glow of amorous fancy, no wild glint of freedom traversed it. Thoughtfully Mme. Lashanska sang Louise's monologue—Louise "happy in her home" and taking tea with "our best people."

H. T. PARKER



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CYRIL SCOTT

2

PASSACAGLIAS

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MAINZ

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B. SCHOTT'S SÖHNE

## Orchesterbesetzung:

4 Flöten (4. nimmt auch Piccolo)	Tuba
3 Oboen	Pauken
Engl. Horn	Tambourin, Becken, grosse Trommel und Tamtam
4 Clarinetten in B	Triangel und kleine Trommel
Bass=Clarinetten in B	Xylophon und Glockenspiel
4 Fagotte	Celesta
Contrafagott	Orgel
6 Hörner in F	Piano
4 Trompeten in C	2 Harfen
3 Posaunen	

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# PASSACAGLIA

No. 1

CYRIL SCOTT

*Allegretto Alla breve.*

1. Fl. 1. 2. 1. 2. Ob. 3. Clar. 3. 4. in B Cor. 1 in F

*mf non legato*

*mf non legato.*

*mp*

*con sord.*

*mp*

*Allegretto Alla breve.*

Viol. 1. Viol. 2. Viola Cell. Bar.

*con sord.*

*con sord.*

*con sord.*

*mp*

1. Fl. 2. Ob. 1. 2. Clar. 1. 2. 3. 4. Bag. 1. 2. Harfe

*mp non legato.*

*p*

*mf*

Viol. 1. Viol. 2. Viola Cell. B.

*sen. sord.*

*sen. sord.*

*trem. sul ponticello*

*con sord.*

*pizz*

*arco*

*con sord. pizz.*

*arco*

*con sord. pizz.*

*arco*

*pizz*

*p*



Ob. 1.2. *mf marcato*

Clar. in B. 3.4. *mf*

Bass Cl. in B. *mf*

Fag. 1.2. *mf*

Pos. 1.2. *con sord. mf*

3. Pos. Tuba *con sord. mf*

Harfe *fz*

Piano *f*

Viol. 1. *f marc. pizz.*

Viol. 2. *mf pizz.*

1. Viola *mf pizz.*

2. Viola *mf pizz.*

Cell. *arco*

B. *mf*

*simile*

*simile*

Piccolo *Piccolo*

Ob. 1.2. *1<sup>a</sup>*

1.2. *con sord. mp espr.*

Clar. in B. 3.4. *con sord. p*

Pos. 1.2. *mp*

3. Pos. Tuba *mp*

Pian. *f*

Viol. 1. *arco*

Viol. 2. *arco*

Viola *arco*

Cell. *arco*

B. *arco*

*sul G. gliss.*

*sul G. gliss.*

*sul G. gliss.*

*mp*

*air.*

*sul ponticello*

*sul ponticello*

*sul ponticello*

*sul ponticello*



19

Fl. 1. 2. *pp*

Pic. *pp*

Ob. 1. 2.

Clar. 1. 2.

Bass Clar.

Fag. 1. 2.

Fag. 3.

1. 2. Cor. in F. 1. 4.

Harfe 1.

Harfe 2.

Pian.

Viol. 1. 2. *dim.*

Viola *trem. pp*

Cell. *pp*

B. *unis trem. senza sord.*

*Pochissimo sostenuto.*

*Pochissimo sostenuto.*

4

Fl. 1.

Fl. 2.

Pic.

Ob.

Clar. 1. 2.

Bass Cl. in B

Fag. 1. 2.

Fag. 3.

1. 2. Cor.

3. 4. Cor.

Trpt. 1. 2.

Harfe 1.

Harfe 2.

Pian.

*p*

*f marcato*

*ff marc.*

*ff molto marcato*

8

*Pochissimo sostenuto*

Viol. 1

Viol. 2

Viola

Cell.

B.

Pochissimo sostenuto

ff marcato

ff marcato

4



Handwritten musical score for a brass band, featuring parts for Cornets (1. 2. in B, 3. 4. in C), Trumpets (1. 2. in C), and Trombones (1. 2. in B). The score includes dynamic markings such as *mf*, *marcato*, and *consord.*, and performance instructions like *Reck: m. Paukenschl. d.* and *mf marcato*. The notation is in 2/4 time and includes various musical symbols and clefs.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is for three parts: Harp 1, Harp 2, and Piano. The Harp parts feature a tremolo effect, indicated by a large, slanted bracket over the notes. The Piano part features a melody with a "mf" (mezzo-forte) dynamic marking. The score is written on three systems of staves, with the Harp parts on the top two staves and the Piano part on the bottom staff. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for a full orchestra and includes parts for Flute 1, Bassoon, Violins 1 & 2, Cor Anglais, Trumpets 1 & 2, and Piano. The tempo markings are "poco ritard." and "Tempo poco sostenuto". The key signature has two flats (B-flat and E-flat). The score shows measures 1 through 12, with a repeat sign at the end of measure 12.

Handwritten musical score for Violins 1 and 2, Viola, Cello, and Bass. The score is in 3/4 time and features a key signature of one flat (B-flat). The tempo is marked "Tempo poco" and the dynamics include "poco ritard.", "unis", "arco", "p", "sord.", and "sostenuto". The score is divided into measures by vertical bar lines.



Fl. 1. *Piccolo.* *mp*

Pic. *p*

1. 2. *Ob.*

3. *1. 2. Clar.* *p* *mp*

Bassoon *in B* *p*

1. 2. *Trp.* *con sord. d. 2.* *mf marc.*

3. *con sord. 3.* *mf marc.*

Triang. etc.

Xyloph.

Piano.

celesta *mp*

Viol. 1. *mp*

Viol. 2. *mp*

Viola *mp*

Cello *mp*

B.

Handwritten musical score for "The Merry Widow" by Franz Lehár, measures 7-17. The score includes parts for Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet in B-flat, Bassoon, Bassoon in B-flat, Trombone 1, Trombone 2, Trombone 3, Trumpet 1, Trumpet 2, Trumpet 3, Kettledrum, Xylophone, Piano, Celesta, Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature is one flat (B-flat major or D minor). The score features various musical notations including notes, rests, slurs, and dynamic markings like "dim.".



8

Fl. 1. *pp*

Pic.

Ob.

1.2. Clar. in B

Bassoon in B

1.2. Fag.

Con. Fag.

1.2. Cor.

3.4.

Trpt. 3.4.

Glocken-spiel.

Harfe 1.

Harfe 2.

Celesta

Viol. 1.

Viol. 2.

Viola

Cell.

B.

*pp*

*pp*



*con spirito* 9

Fl. 1 *mf* *Piccolo* *tf* *mp*

Pic.

Ob.

1.2. Cl. in B

B&C. in B *pp*

5. *pp*

Fag. *mf*

con. Fag.

Trpt. 3. 4. *con sord. 32* *mf*

Pos. 1. 2. *con sord.* *f*

Pos. 3. *con sord.* *f*

Tuba *p* *f*

Glocken *mf*

Harfe 1. *ff*

Harfe 2. *ff*

Piano *ff*

Viol. 1. *con sord.* *con spirito* 9 *f*

Viol. 2. *f*

Viola *f* *pizz*

Cell. *pp* *pizz*

B. *pizz*



Fl. 1. *tr<sup>#</sup>*

Picc. *tr<sup>#</sup>*

Ob. 1. 2.

Engl. Hor.

1. 2. Cl. in B *d'2*

3. 4. Cl. in B *d'2*

Fag. 1. 2. *d'2*

Con. Fag.

Cor in F. 3. 4. *f*

5. 6. *(Cor 5) mf*

Trpt. 1. 2. in *f*

C. 3. 4.

Pos. 1. 2.

Pauk. *dim.*

Triang. etc. *Deck. m. Paukenschl. mf p*

Harfe 1.

Harfe 2.

Piano *f gliss.*

Viol. 1.

Viol. 2.

Viola

Cell. *arco mf*



10

1. Fl. 2. 3. Ob. 1. 2. Engl. Cor. Fag. 1. 2. Cor. Fag. 1. 2. Cor. 3. 4. 5. 6. Celeste Pauk. Viol. 1. Viol. 2. Viola B.

10

sen. sord. sen. sord. sen. sord. *mp non legato.* *p* *p*

11

1. Fl. 2. 3. Fag. 3. Harfe 1. Celeste Viol. 1. Viol. 2. Viola Cell. B.

11

*ritard.* *gliss.* *ritard.* *pizz*



12. Molto sostenuto

12. Molto sostenuto

Fl. 1. molto sonore  
non leg.

Fl. 2. 3. molto sonore  
non leg.

Fl. 4. molto sonore  
non leg.

Ob. 1. 2.  
3.

Engl. Hor.

Cl. in B. 1. 2. molto sonore  
non leg.

3. 4.

Bass Clar. in B.

Fag. 1. 2.  
3.

Cor. Fag.

Cor. 1. 2. poco espr.

3. 4.

5. 6.

Trpt. 1. 2.  
in C. 3. 4.

Pas. 1. 2.

Pas. 3. Tuba

Pauk.

Triang. etc.

Harfe 1.

Harfe 2.

*Molto sostenuto.*

Molto sostenuto.

12

Viol. 1 *p cantabile*

Viol. 2 *p cantabile*

Viola *p Largo*

Cell. *p*

B. *p*

*espr.*



1. Fl. 2g. 2. 3. Pic. 1. 2. Ob. 3. Eng. Cor. 1. 2. Clar. in B. 3. 4. Bar. Clar. 1. 2. Fag. 3. 4. Con. Fag. 1. 2. Cor. 3. 4. 5. 6. 1. 2. Tpt. in C. 3. 4. Pos. 1. 2. Pys. 3. Tuba. Pauk. Triang. etc. Harfe 1. Harfe 2. Viol. 1. Viol. 2. Viola. Cell. B. pizz. p.



rit. — Tranquillo. molto

Handwritten musical score for a symphony, measures 13-16. The score includes parts for Flute 1, Flute 2/3, Oboe 1/2, English Horn, Clarinet in B, Bassoon 1/2, Trombone 1/2, Trombone 3/4, Trumpet 1/2, Trumpet 3/4, Tuba, and Percussion. The music is in 4/4 time and features a variety of dynamics and articulations.

**Measure 13:** Flute 1 and 2/3 play a melodic line starting on D4, moving to E4 and F#4. Oboe 1/2 and English Horn play a similar line. Clarinet in B and Bassoon 1/2 play a sustained note on D3. Trombone 1/2 and 3/4 play a sustained note on D2. Trumpet 1/2 and 3/4 play a sustained note on D3. Tuba plays a sustained note on D2. Percussion plays a sustained note on D2.

**Measure 14:** Flute 1 and 2/3 play a melodic line starting on G4, moving to A4 and B4. Oboe 1/2 and English Horn play a similar line. Clarinet in B and Bassoon 1/2 play a sustained note on D3. Trombone 1/2 and 3/4 play a sustained note on D2. Trumpet 1/2 and 3/4 play a sustained note on D3. Tuba plays a sustained note on D2. Percussion plays a sustained note on D2.

**Measure 15:** Flute 1 and 2/3 play a melodic line starting on C5, moving to D5 and E5. Oboe 1/2 and English Horn play a similar line. Clarinet in B and Bassoon 1/2 play a sustained note on D3. Trombone 1/2 and 3/4 play a sustained note on D2. Trumpet 1/2 and 3/4 play a sustained note on D3. Tuba plays a sustained note on D2. Percussion plays a sustained note on D2.

**Measure 16:** Flute 1 and 2/3 play a melodic line starting on F#4, moving to G4 and A4. Oboe 1/2 and English Horn play a similar line. Clarinet in B and Bassoon 1/2 play a sustained note on D3. Trombone 1/2 and 3/4 play a sustained note on D2. Trumpet 1/2 and 3/4 play a sustained note on D3. Tuba plays a sustained note on D2. Percussion plays a sustained note on D2.

rit. \_\_\_\_\_ Tranquillo. molto

Handwritten musical score for measures 13-19. The score is written on a system of staves. Measure 13 is marked with a box containing the number 13. The Violin 1 part has a 'p' dynamic marking. The Viola part has a 'pp' dynamic marking. The Cello part has a 'pp' dynamic marking. The Bass part has a 'pp' dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.



a - Tern - 14 - po

Endl. Hor. Clar. 1 in B. 1. 2. Fag. 3. 4. 1. 2. Hor. in F. Triang. etc. Piano Celesta

Beck. m. Paukenschl. pp  
Tamtam. pp  
Fag. 3 u. 4. p  
mp  
12

a - Tern - 14 - po.

Viol. solo Viol. 1. Viol. 2. Viola Cell. B.

pizz  
p

Clar. 1 in B. 1. 2. Fag. 3. 4. Beck. Tamt. Piano Celesta

Viol. 1. Viol. 2. Viola Cell. B.

con. sord.  
p  
div. pizz  
pizz p

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16

1. 2. Fl.

3.

1. 2. Ob.

3.

1. 2. Clar. in B

3. 4.

Bar. Cl.

Fag.

Cor.

Trpt.

Triang.

Piano

Celesta

Viol. 1.

Viol. 2.

Viola

Cell.

B.

arco

arco

con sord.

con sord.

mp arco

p

16

1. Fl. 2. 3. 1. 2. Ob. 3. 1. 2. Clar. in B 3. 4. Bassoon in B 1. 2. Fag. 3. Contr. Bass 1. 2. Cor. in F 1. 2. Trpt. in C Pos. Pauk. Triang. etc. Piano Viol. 1. Viol. 2. Viola Cello Bass

17

consord.  $\text{di}^2$  simile  
consord.  $\text{di}^2$  simile  
f marcato  
f marcato  
mf  
Beck: f

senza sord. molto cresc. pizz f marc. pizz f marc. pizz f marc.  
molto cresc. molto cresc. molto cresc.

17



Poco sostenuto.

FL.

Ob.

1. 2.  
Cl. in B.

Fag.

Con. Fag.

Horn.  
1. 2.

Trpt. 1. 2.  
in C.

Trpt. 3. 4.  
in C.

Pos. 1. 2.

Pos. 3. Tuba

Pauk.

Triang.  
etc.

Piano

marcato.

2.  
con sord.

con sord.

con sord.

marc.

marc.

tr.

mf

mp

Viol. 1.

Viol. 2.

Viola.

Cell.

B.

arco

arco

sen. sord. arco

sen. sord. arco

sen. sord.

pizz.

f marc.

pizz.

f marc.

sen. sord.

f marc.

ff marc.

Poco sostenuto.

ff marc.



[illegible]



Handwritten musical score for a symphony orchestra, page 37. The score is written in G major and 4/4 time. The tempo is marked *Allegro*. The score includes parts for the following instruments:

- Flutes (Fl.)
- Piccolo
- Oboes (Ob.)
- English Horn (Engl. Hor.)
- Clarinets in B-flat (Clar. in B)
- Bassoon (Fag.)
- Contrabassoon (Con. Fag.)
- Cor Anglais (Cor.)
- Fifes (F.)
- Trumpets in C (Trpt. in C)
- Positones (Pos.)
- Tuba (Tuba)
- Pauken (Pauk.)
- Triangel (Triang.)
- Becken (Bed.)
- Glocken (Glock.)
- Xylophon (Xyloph.)
- Harfe 1. (Harfe 1.)
- Harfe 2. (Harfe 2.)
- Violins 1. (Viol. 1.)
- Violins 2. (Viol. 2.)
- Viola
- Cello (Cell.)
- Bass (B.)

The score is written in a single system, with measures 1 through 37. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *ff*, *sim.*), and articulation marks. The page number 37 is written in the top right corner.



22.

1. Fl. 1. 2. 3. Pic. 1. 2. Ob. 3. Engl. Hor. 1. 2. Clar. in B 3. 4. 1. 2. Fag. Con. Fag. 1. 2. Cor. in F. 3. 4. 1. 2. Trpt. in C 3. 4. Pos. 1. 2. Pos. 3. Tuba Pauk. Triang. etc. Beck. gr. Tr. Tambourin. Glock. Xyloph. Harfe 1. Harfe 2. Piano Viol. 1. Viol. 2. Viola Cell. B.

Handwritten musical score for orchestra, page 22. The score includes parts for Flutes (1, 2, 3), Piccolo, Oboes (1, 2, 3), English Horn, Clarinet in B (1, 2, 3, 4), Bassoon (1, 2), Contrabassoon, Cor Anglais (1, 2), Trumpets in C (1, 2, 3, 4), Positively (1, 2, 3), Tuba, Snare Drum (Pauk.), Triangle (Triang. etc.), Beck (Beck. m. Paukenschl.), Bass Drum (gr. Tr.), Tambourin, Glockenspiel (Glock.), Xylophone (Xyloph.), Harp (Harfe 1, 2), Piano, Violins (Viol. 1, 2), Viola, Cello (Cell.), and Bass (B.). The score is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings.



20 *Stringendo* *al Tempo.*

1. Fl.  
2.3. Pic.  
1.2. Ob.  
3. Clar.  
1.2. In B.  
3.4. Fag.  
1.2. Con. Fag.  
1.2. Cor.  
In F.  
3.4. Trpt.  
In C.  
3.4. Pos.  
1.2. Pos. 3. Tub.  
Pauk  
Triang.  
etc. Beck.  
gr. Tr.  
Tambour.  
Glock.  
Xyloph.  
Harfe 1.  
Harfe 2.  
Piano.

Viol. 1.  
Viol. 2.  
Viola  
Cell.  
B.

20 *Stringendo.* *al Tempo.*







2

1.  
Fl.  
2.3.  
Ob.  
1.2.  
Bass Cl.  
in B  
Fag. 1.2.  
Con. Fag.  
Pauk.

*1<sup>a</sup> sonore*  
*molto espr.*

Viol. 1.  
Viol. 2.  
Viola  
Cell.  
B.

*f espr.*  
*f espr.*  
*mf espr.*  
*f espr.*  
*f espr.*

*mp*  
*mp*  
*mp*  
*mp*  
*mp*

2

1.  
Fl.  
2.3.  
Ob.  
1.2.  
Bass Cl.  
in B  
Con. Fag.  
Cor. 1.2.  
Trpt.  
1.2.  
Pos. 1.2.  
Pos. 3.  
Tuba  
Pauk.

*molto son.*  
*2<sup>a</sup>*  
*molto son.*  
*molto espr.*  
*molto son.*

Viol. 1.  
Viol. 2.  
Viola  
Cell.  
B.

*senza sord.*  
*senza sord.*  
*senza sord.*  
*senza sord.*  
*senza sord.*

*div. 2<sup>a</sup>*  
*molto espr.*



1. *Fl.* *8<sup>a</sup>*

2. 3. *son.*

Ob. 1. 2.

Bar. Clar. in B.

1. 2. Cor. in F. *espr. e son.*

Trpt.

Pault.

Viol. 1. *p cantabile*

Viol. 2. *p cantabile*

Viola *p espr.*

Cell. *p*

B. *div.*

1. *Fl.* *2<sup>a</sup>*

2. 3. *2<sup>a</sup>*

Con. Rog.

Cor. 1. 2. in F.

Trpt. 1. 2. in G. *con sord. 2<sup>a</sup>*

Pos. 1. 2. *con sord.*

Pos. 3. Tuba *con sord.*

Viol. 1. *ff*

Viol. 2. *ff*

Viola. *ff*

Cell. *ff*

B. *unis*



1. Fl.  
2.3. Fl.  
1.2. Ob.  
3. Ob.  
Engl. Hor.  
1.2. Clar. in B.  
3.4. Clar. in B.  
Bar. Cl. in B.  
1.2. Fag.  
3. Fag.  
Con. Fag.

1. Cor. in F.  
2. Cor. in F.  
3. Cor. in F.  
4. Cor. in F.  
5. Cor. in F.  
6. Cor. in F.  
1.2. Trpt. in C.  
3.4. Trpt. in C.  
Pos. 1.2.  
Pos. 3. Tub.  
Pauk.  
Triang. etc.  
Harfe 1.  
Harfe 2.  
Piano

Viol. 1.  
Viol. 2.  
Viola  
Cell.  
B.



1. 2. Fl. 3. 4. 1. 2. Ob. 3. Engl. Horn 1. 2. Clar. in B 3. 4. 1. 2. Fag. Contr. Fag. 1. 2. Cor. in F. 3. 4. 5. 6. 1. 2. Trpt. in C 3. 4. Pos. 1. 2. Pos. 3. 4. 5. 6. Pauk. Triang. etc. Harfe 1. Harfe 2. Piano Orgel. Viol. 1. Viol. 2. Viola Cello Bass

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

*Al. Trommel*  
*Boch. m. Paukenschl.*

*in C*

Poco sostenuto



1. 2. 3. 4. 1. 2. 3. 4. Engl. Horn. Clar. in B. 1. 2. 3. 4. Fag. 1. 2. 3. 4. Cor. in F. 1. 2. 3. 4. 5. 6. Trpt. in C. 1. 2. 3. 4. Pos. 1. 2. 3. Tuba. Pauk. Triang. etc. Harfe 1. Harfe 2. Piano. Orgel. Viol. 1. Viol. 2. Viola. Cell. B.

6

mp

mp

30969



30. *a Tempo*

30. a tempo

Fl. 3. *p non leg.*

Ob. 3. *p non leg.*

Engl. Hor. *p*

Clar. 2. in Bb *p*

B. 3. *p*

Bar. C. *p*

Tromb. 1. 2. *p*

Tromb. 3. *p*

Con. Fag. *f*

Horn 1. 2. *mf marcato*

Horn 3. 4. *mf marcato*

Horn 5. 6. *mf marcato*

Tromp. 1. 2. *p non legato*

Pos. 1. 2. *simile.*

Pos. 3. Tuba *simile.*

Pauk. *p*

Triang. etc. *p*

Harfe 1. *f*

Harfe 2. *f*

Piano *f*

2 Tempo.

Viol. 1. *sul G. gliss.*  
*Flaut.*  
*f*

Viol. 2. *sul G. gliss.*  
*Flaut.*  
*f*

Viola *f*

Cell. *dir. 2 3*  
*f* *molto gliss.*

B. *f*



1. 2. Fl. 3. 4. Ob. 1. 2. 3. Cor. Eng. 1. 2. Clar. in B. 3. 4. Bar. Clar. in B. 1. 2. 3. 4. 5. 6. Trpt. 1. 2. Pos. Tuba. Pauk. Triang. etc. Harfe 1. Harf. 2.

Viol. 1. Viol. 2. Viola. Cell. B.

7

alordin.

alordin.

alordin.

gliss.

90769



Fl. 1. 2. *mp* *sonore espressivo.* *22*

Ob. 1. 2. 3. *mp* *son. espr.* *22*

Engl. Cl. 1. 2. *mp* *gliss. in C* *mp*

Clar. 1. in B 2. *mp* *gliss. in C* *mp*

Pauk. *p*

Harfe 1. *mp*

Harfe 2. *mp*

Piano. *mp*

Celesta *mf*

Viol. 1. *mp* *molto cantab.* *8*

Viol. 2. *mp* *molto cantab.* *8*

Viola *mp* *sul ponticello*

Cell. *mp* *4 Celli solo molto cantab.* *molto son.*

K.B. *mp*



1.2. Fl. 3.

1. Ob. 2.3.

Engl. Horn

Clar. 12 in B.

Bass Clar. in B.

Fag. 1.2.

Con. Fag.

Cor. 1. 2. 3. 4.

Tr.

Tuba Pos.

Pauk.

Triang. etc.

Harfe 1.

Harfe 2.

Piano

Celesta

Viol. 1.

Viol. 2.

Viola.

Cell.

K.B.

con sord.

con sord.

p

p

p



8

1. Fl.

2. Fl.

3. Fl.

Ob. 2. 3.

Clar. 1. in B.

Clar. 2. in B.

Bar. Clar. in B.

Cor. 1. in F.

Cor. 2. in F.

Cor. 3. in F.

Cor. 4. in F.

Tr. 1. in C.

Tr. 2. in C.

Pos. 1. 2.

Pos. 3. Tuba

Pauk.

Piano.

Celesta.

con sord. 2 2

pp dolce con sord.

con sord.

32 pp

pp

Viol. 1.

Viol. 2.

Viola

Cell.

K. B.

con sord.

con sord.

sul pont.

pp sul pont.

tutti con sord.

con sord.

pp

pp

pp

pp

pp

pp



Handwritten musical score for orchestra and strings. The score includes parts for Flute 2, Piccolo, Oboe 1, 2, 3, English Horn, Clarinet 1, 2, Bassoon 1, 2, 3, 4, Baritone Clarinet in B, Trombone 1, 2, 3, 4, 5, 6, Trumpet 1, 2, 3, 4, 5, 6, Pos. 1, 2, 3, 4, 5, 6, Tuba, Snare Drum, Hi-Tom, Gr-Tom, Piano, Organ, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is written in 2/4 time and features various musical notations including notes, rests, dynamics (mf, f, p, cresc.), and articulation marks. The tempo/mood is marked "Al-lar-gando." at the top right. The page number "35" is in the top right corner. The score is divided into two systems, with the second system starting at measure 10759.

Fl. 2. 3. *Piccolo*

Ob. 1. 2. 3.

Engl. Hor.

Clar. 1. 2. in.

B. 1. 4.

Bar. Clar. in B.

Tromb. 1. 2. 3. 4.

Cor. 1. 2. 3. 4. 5. 6.

Tr. 1. 2. in.

C. 1. 4.

Pos. 1. 2. 3. 4. 5. 6.

Pos. 3. Tuba

Pauk.

Hi. Tr.

Gr. Tr.

Piano

Orgel.

Viol. 1.

Viol. 2.

Viola

Cell.

K. B.

Al-lar-gando.

10759 Al-lar-gan-do



Handwritten musical score for orchestra and strings, page 36. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *fff* (fortissimo) and *p* (piano). The score is organized into measures, with some measures containing multiple notes or rests. The instruments listed include:

- Fl. 1.
- 2. 3.
- Pic.
- Ob. 1. 2.
- 3.
- Engl. Ho.
- Clar. 1. 2.
- in B. 3. 4.
- Bar. Cl.
- Fag. 1.
- 2.
- 3.
- Con. Fag.
- Cor. 1.
- in F. 2.
- 3.
- 4.
- 5.
- 6.
- Trpt. 1. 2.
- in C. 3. 4.
- Pbs. 1. 2.
- Pos. 3. 4.
- Pauk.
- Triang.
- etc.
- Kl. Tr.
- Gr. Tr.
- Harfe 1.
- Harfe 2.
- Piano.
- Orgel.
- Viol. 1.
- Viol. 2.
- Viola.
- Cell.
- K.B.

The score is written in a standard musical notation style, with notes, rests, and dynamic markings. The page number 36 is visible in the top left corner. The bottom of the page features the number 30769 and the publisher's name B. Schott's Söhne Mainz.











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